from the book to the stone: perhaps it is some such nauseous nonsense as this:—

'Afflictions sore, long time I bore,
Physickiones was in vain;
'Till God did please, from deth to seize,
And ease my of my pain.'

Or some one of these:—

'A time of death there is, you know full well,
But when, or how, no mortal man can tell;
Be it at night, noon, now, or then,
Death is most certain, but uncertain when.'

'And thus it is with man's frail clay;
His life, at best, a round of sorrow;
For he who rises well to-day,
May be a corpse before to-morrow.'

'I've lost the comfort of my life,
Death came, and took away my wife:
And now I don't know what to do,
Lest death should come, and take me too.'

'As I am now, so shalt thou be,
Therefore, prepare to follow me.
God takes the good, too good on earth to stay,
And leaves the bad, too bad to take away.'

'He lived and died a true Christian,
He loved his friends, and hated his enemies.'

'Here lie I beside the door,
Here lie I because I am poor,
Further in the more they pay,
Here lie I as well as they.'

The following is found in Wibsey chapel-yard. It is an epitaph on a blacksmith:—

'My stithy and hammer I declined,
My bellows too have lost their winde;
The fire's extinguished, and my forge decayed,
And in the dust my vice is laid;
My coal is spent, my iron is gone,
My last nail's driven, my work is done.'

From Matherne churchyard:—

'Here lies John Lee, that good old man,
We ne'er shall see him more;
He us'd to wear a snuff brown coat,
All buttoned up before.'

Now all this, and manifold worse than this, which almost every churchyard bears witness to, may be avoided by a simple reference to the judgment of the clergyman, who would in all cases gladly give every assistance in his power either to correct the epitaph proposed, or to supply its place with one more suitable.

In Wibsey burial-yard there is, however, a very beautiful contrast in the following sententious inscription:—

Here lies
A piece of Christ,
A star in dust,
A vein of gold,
A china dish,
That must
Be used
In Heaven,
When God
Shall feast
The just.

There is an absurd fashion lately sprung up of mingling Latin words with English inscriptions; as in the following epitaph:—

Here lie the remains of
P. Q.,
Late of this parish.
Obit May 1, 1820. Ætatis suæ 65.
Having been schoolmaster of this place for thirty-five years.

But the most ridiculous instance of this affectation is the following. It appears that a Latin epitaph was required, but a rhyme, or a jingle of sound, was deemed indispensable. Accordingly, the words '*Requiescat in pace*,' having been chosen, the letter-cutter, in order to effect the latter object, modified them thus—

'Requiesce
Cat In Pace.'

The folly and ignorance of this needs no comment.

In a small work, entitled, 'A Tract upon Tombstones,' the following pertinent remarks appear—'There remains one more offence against propriety and good taste which is very common on gravestones, and which I will therefore mention. I allude to the ornaments which are usually introduced in low relief, above the inscription; and these consist chiefly of cherubs, doves, scythes and hour-glasses, mattocks and shovels, skulls and cross bones, urns, and reversed or extinguished torches.

I suppose there are persons who admire those conventional forms of ugliness (*cherubs*), with puffy faces of pink and white, black (often squinting) eyes, gilt hair and wings, which are intended as representations of one order of the holy angels. Certainly, if tawdriness of colour can attract, these things look *smart* enough when they come out of the stonemason's yard; but let a few months pass, and what a change has taken place! The summer's sun has faded the red of the cheeks, and the damps of autumn have covered, perhaps, one-half of the face with a mouldy green, so that the remains of its former brilliancy only make this ugly representation still more hideous. I do not say that a sculptured angel, keeping watch, as it were, over a tomb, would not be an appropriate emblem there, but cherubs, as they are commonly represented, would be much better omitted; for the work is so ill executed, that the ideas suggested by it are rather ludicrous than solemn.

In some places, a *dove* with extended wings is more common than cherubs at the top of a head-stone. If this is meant as an allusion to the Holy Spirit, I think that a more inappropriate place could hardly have been fixed upon; for when a person has ceased to live, the means of grace are ended, and the Holy Spirit no longer strives with man. Perhaps, however, it will be said, that the dove is an emblem of the deceased person's innocence. Alas! such a symbol is unfit for even the best of us.

I remember seeing this ornament sculptured on the tomb of a man who had been a market-gardener. The bird was represented as hovering, with outstretched wings, the tail raised, and head downwards; but the design was very coarsely executed; the neck looked like the stalk of a plant, the spreading tail like long narrow leaves, the oval body (which was gilt) being marked over with indentations, the poor man's neighbours took it into their heads that his tomb was ornamented with a flying pine-apple—of course an allusion to the profession of the deceased.

Scythes and hour-glasses, mattocks and shovels, skulls and cross-bones, being frequently intermingled, and placed, as it were, in a group, at the head of a grave-stone, may be classed together, and one condemnation passed on them all. It is not that they are unmeaning, or that their meaning is objectionable, but they are mere symbols, and not very imposing symbols, while the *grave itself*, over which they stand, is a stern, and awful and striking reality, awaking far more solemn thoughts than these mere types of mortality can do. Besides, they are altogether defective in inspiring the thought with which the view of a grave should always be attended; the thought, namely, of that which lies beyond the grave, and of the time when death shall be swallowed up in victory. Scythes, and skulls, and spades, might be appropriate enough for a heathen, but a Christian wants something *more*.'

Having stated what is objectionable, it is only right we should state what is not. 'There is *one* emblem, perfectly unobjectionable, perfectly appropriate, full of solemnity, full of consolation; which raises hope and dries the tear, and turns mourning into gratitude; which, while it reminds us that we are sinners, reminds us of the means of pardon; which, while it shews us the penalty of sin, and thereby humbles us to the dust, at the same time cheers us with the thought of Him who paid the penalty; who rose triumphant from the grave; who is the resurrection and the life; who will change our vile bodies, and raise them from the dust; who hath hallowed the grave and gate of death into the passage of immortality; and who, having himself overcome the sharpness of death, hath opened the kingdom of heaven to all believers. That emblem, I need scarcely say, is the CROSS.'

The following directions, extracted from 'Origines Genealogicæ,' by Stacey Grimaldi, F.S.A., will afford some slight guide by which the date of an ancient monument may be ascertained when its legend can no longer be deciphered:—

Tenth and Eleventh Centuries.—The coffin-lid in the form of a prism, the better to shoot off the wet, because the bottom part of the stone coffin lay on the ground. In armour, the rustred, ringed, trellised, tegulated, mascled, and edge-ringed, obtained use.

Twelfth Century.—Coffin-lids improved, or distinguished with crosses; at first plain, then fleury, in bas-relief. Tables, whereon effigies or sculpture. Priests had chalices in their hands on their breast; prelates had mitres, crosiers, great crosses, and pontifical habits; knights had arms, spurs, and swords. The armour was in the preceding century. No coats of arms, on shields, or otherwise, occur prior to this century. The earliest known in England are those of Geoffrey Magnaville, Earl of Essex, buried in the Temple Church, in the year A.D. 1164.

Thirteenth Century.—Coffin-stones, with heads or bodies emerging from them, and placed in walls, with arches turned over them. The first brass statue, that of Henry III. Lombardic capitals became general on tombstones. The first table monument is that of King John, in Worcester Cathedral, who died A.D. 1216; and the fashion lasted until the reign of James I. French *epitaphs* occur. The oldest instance of a skeleton monument is A.D. 1214. Cross-legged figures are between A.D. 1224 and A.D. 1313. They imply crusaders, or that the party had vowed to take the journey. The armour is complete mail, with only knee-pieces of plate.

Fourteenth Century.—Lombardic capitals on tombstones not used after A.D. 1301. The text, or old English hand, succeeded, and continued till the reign of Elizabeth. The inscriptions were engraven on brass, and the words abbreviated. The armour is a mixture of mail and plate, but mostly mail. Coats of arms were not *quartered* by subjects until this century: John Hastings, earl of Pembroke, was the first. Supporters to arms first occur, being used by Richard II. Coronets first appear: the instance is John of Eltham, who died A.D. 1334.

Fifteenth Century.—Burials in chapels introduced. In armour, from A.D. 1400, all plate but the gorget: in A.D. 1416 all plate occurs. Henry V. was the first who bore three *fleurs-de-lis*, instead of *semee*.

Sixteenth Century.—Inlaid with brass, altar monuments at the beginning of this century. Monuments against the wall, chiefly since the reformation. Roman round-hand took place about the end of the reign of Henry VIII. '*Orate pro anima*' was discontinued on monuments at the Reformation: Catholics (Roman) have only used it since. The first deviation from the Gothic forms of tombs is the monument of Lord Darley's mother, who died A.D. 1578. Skeletons in shrouds succeeded, and were imitated by corpses in shrouds, tied head and foot. Figures supported their heads on their right hands, an attitude taken from the Greek and Roman monuments. A kneeling attitude for children takes date not till after the Reformation; nor for parents, except to the cross; nor the infant in swaddling clothes, nor cradle.

Seventeenth Century.—The latest date of animals at the feet is A.D. 1645. Cumbent figures occur till A.D. 1676.*

AN ARCHITECTURAL FRAGMENT.

The dark and gloomy religion of Osiris and Isis, stigmatized by Gibbon as the most degrading form of superstition, accords with the style of their temples. It is noticeable that the Egyptians lavished ornament mostly on the interior, leaving the exterior comparatively bare and plain, contrary to the general practice of the Greeks. The Tombs of the Kings will remain for ages to come monuments of those who built them: in their exterior no exquisite proportions, no careful adjustment of means to end meet the eye, the majority consist of a mass of hewn stones with just so much evidence of design as to shew that they were built by some mighty potentate. Not so the interior: radiant with beauty, uncontaminated by the tread or the touch of the mob, it was perhaps designed to shew to the *esoterica* the splendour of art, the refinement of the entombed monarch: the paintings probably represented his acts, his wars, his triumphs, perhaps the history of his whole life. It illustrates well the singular difference which was always maintained between the vulgar and the initiated, and which Pythagoras introduced into Greece. This distinction, which existed in the time of Aristotle, no doubt extended in Egypt further than religion and philosophy, as all learning was in the

* On the subject of monuments, see papers in BUILDER, p. 98 and p. 140, *antea*.

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